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# EMMA HARTMANN

KLAVERSTYKKER

PIANO PIECES

UDGIVET AF  
EDITED BY

KATARINA SMITT ENGBERG

KØBENHAVN 2013



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# INDHOLD

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## INDLEDNING

### Emma Hartmann (f. Zinn)

Emma Sophie Amalie Zinn (1807-51), datter af storkøbmanden Johann Frederik Zinn, voksede op i et kultiveret og velhavende miljø i den Zinnske købmandsgård i Kvæsthusgade i København. Gården var kendt som samlingssted for handelsmænd og kulturpersonligheder fra nær og fjern og blev frekventeret af bl.a. komponisterne C.E.F. Weyse og Friedrich Kuhlau, som bidrog til den musikalske selskabelighed i hjemmet. Gennem sin opvækst modtog Emma desuden musikundervisning hos den tyskfødte musiklærer Friedrich Götze og hos komponist og sanglærer A.P. Berggreen.<sup>1</sup> Emma blev i 1829 gift med komponisten J.P.E. Hartmann, og hyppige børnefødsler kom til at præge familielivet og i særdeleshed Emmas helbred; i løbet af ægteskabet fødte hun 10 børn, og den sidste fødsel af en dødfødt datter blev årsagen til hendes tidlige død i 1851.

Emma havde forsøgt sig med at komponere siden hun var barn, men de hektiske omstændigheder i forlængelse af ægteskabet i 1829 kombineret med hendes ringe evne til at nedskrive sine musikalske idéer vanskeliggjorde arbejdsprocessen. I 1840'erne komponerede hun nogle dansesatser for klaver, og i de sidste år af sit liv fik hun i tæt samarbejde med husvennen Ernst Weis komponeret og udgivet en række sange og romancer under pseudonymet Frederik H. Palmer.<sup>2</sup> Afsløringen af pseudonymet skete mange år senere i forbindelse med Wilhelm Hansens samlede udgave af hendes romancer i 1882 og fik betydning for hendes eftermæle som kvindelig komponist, som yderligere kom i fokus, da et par af hendes romancer blev genoptrykt i forbindelse med "Kvindernes Udstilling" i 1895. På dette tidspunkt har hendes kompositioner dog forekommet lidt forældede, da de er udsprunget af første halvdel af 1800-tallets borgerlige salonkultur og romancetradition.<sup>3</sup>

### Kilderne

Emma Hartmann komponerede primært inden for to genrer: den klaverledsagede solosang og det ensatsede klaverstykke. Det trykte

kildemateriale tæller 22 romancer og sange fordelt i fem hæfter, som udkom i årene 1848-53, samt et hæfte med dansestykker for klaver, udgivet af hendes yngste søn, Frederik Hartmann (i daglig tale "Frits") som privat faksimiletryk i 1907 – hundredåret for hendes fødsel. Ud over de trykte hæfter findes en stor samling utrykte manuskripter, som er bevaret henholdsvis i Hartmanns Samling på Det Kongelige Bibliotek og blandt Ernst Weis' efterladte papirer på Musikhistorisk Museum. Disse manuskripter består af skitser og renskrifter, som er skrevet dels i Emmas hånd, dels i fremmed hånd (som oftest Ernst Weis eller hendes mand).<sup>4</sup>

### Emma Hartmanns klavermusik

Emma Hartmann blev først for alvor produktiv som komponist i årene 1848-50, hvor hun kastede sig over romancegenren og fik udgivet en række hæfter med sange og romancer. Hendes klaverstykker stammer fra før denne periode og omfatter først og fremmest de nævnte dansestykker fra 1907. Stykkerne omtales i en korrespondance mellem Emma og hendes mand fra efteråret 1844, hvor hun bl.a. skriver, at hun netop har færdiggjort en dans "brugelig til Børnenes *Tableauer*", og at en gæst af huset, Fru Boiesen, "fik mig til at spille nogle af mine Dandse, og lod til at moere sig derover, da hun ikke havde hørt dem før."<sup>5</sup> Brevene efterlader altså et indtryk af, at dansene ikke er komponeret med henblik på udgivelse, men som underholdning i hjemmet til fornøjelse for børnene og gæster af huset. Af korrespondancen fremgår ligeledes Emmas ømtålelighed, når det drejede sig om hendes virksomhed som komponist, idet hun beskriver, hvorledes hun nogle aftener forinden lod sin "Stemning som jeg netop var i, gaae ud i Toner paa *Pianoet*"<sup>6</sup> og havde i sinde at lade den unge komponist Niels Ravnkilde renskrive stykket, men efterfølgende fortrød,

thi jeg har Mistanke om at der er noget Galt i Begyndelsen, og det ville *genère* mig, at faae det at vide af den lille skikkelige *Ravnkilde*, da det er mig om at gjøre, at han skal beholde gode Tanker om mig, ogsaa, hvad det destoværre for lidt dyrkede Musiktalent, angaaer.<sup>7</sup>

Dansestykkerne omfatter tre genrer: tarantel, galopade og wienervals.<sup>8</sup> En del af dem er dateret, de fleste i eller omkring 1840; nr. 9 er dateret "1840", nr. 6 og nr. 8 er bevaret som manuskripter som begge er dateret "1840", og nr. 2 og nr. 7 udkom i en trykt sam-

1 Der findes ikke beviser på, at Emma modtog musikundervisning fra Berggreen, men det står klart, at der har været et bekendtskab mellem de to i hendes ungdom, og det er sandsynligt, at det er i kraft af hans hverv som musiklærer i denne periode. Berggreens komposition *Quindens Priis* fra 1826 blev oprindeligt tilegnet Emma, og i et brev til J.P.E. Hartmann fra 1871 omtaler han to vedlagte kompositionsforsøg af Emma fra hendes ungdom, som han har haft liggende blandt nogle gamle papirer; jf. Inger Sørensen, *J.P.E. Hartmann og hans kreds. En komponistfamilies breve 1780-1900*, bd. 1-3, København 1999, nr. 762 (i det følgende, *Breve*). Se desuden Lisbeth Ahlgreen Jensen, *Emma Hartmann: kvinde og komponist i den borgerlige musikkultur*, Magisterspeciale i Musikvidenskab ved Københavns Universitet, København 1988, s. 84-85.

2 Frederik Palmer er navnet på en fiktiv figur i romanen *Extremterne* fra 1835, skrevet af den kvindelige forfatter Thomasine Gyllembourg, men udgivet anonymt. H'et i Emmas pseudonym stammer ikke herfra, men står sandsynligvis for Hartmann.

3 Lisbeth Ahlgreen Jensen, "Emma Hartmann, 1807-56", red. Elisabeth Saugmann, *Musikkens Førstedamer*, København 1992, s. 201-202.

4 Denne kildeoversigt stammer fra Jensen, *Emma Hartmann: kvinde og komponist*, s. 156-160.

5 *Breve*, nr. 204 og 206.

6 *Breve*, nr. 205.

7 *Breve*, nr. 206.

8 Emma anvender konsekvent betegnelserne stavet "Tarantella", "Gallopade" og "Wiener-Vals" i faksimilehæftet.

ling til Studenterforeningen i februar 1841 (se kildebeskrivelsen). Det sidste, ukomplette stykke i samlingen af dansestykker er dateret "19<sup>de</sup> October 1847", og i korrespondancen omtalt ovenfor nævnes en dans færdiggjort i 1844. En række faktorer tyder på, at hendes mand har været engageret i kompositionen af dansestykkerne; både faksimileudgaven og de to bevarede manuskripter til to af stykkerne er med al sandsynlighed renskrevet af J.P.E. Hartmann, hvilket fremgår af en sammenligning med hans øvrige renskrifter fra denne periode. De nævnte breve giver ligeledes udtryk for en indforståethed imellem Emma og hendes mand i forhold til hendes kompositioner, hvilket også er i tråd med det faktum, at to af stykkerne blev udgivet i et hæfte til Studenterforeningen side om side med et stykke af J.P.E. Hartmann.<sup>9</sup>

Ud over samlingen af dansestykker findes en renskrift af et klaverstykke med titlen *No. 1. Vals*, dateret "Emma Z. 1825" i højre hjørne – en signatur, der tydeligvis stammer fra Emmas egen hånd, og som også er at finde på et manuskript til en romance fra hendes samling. Disse to stykker er dog, udover signaturen, noteret i fremmed hånd, og en sammenligning med et manuskript fra juli 1825 af A.P. Berggreen viser tydeligt, at alle tre manuskripter

er skrevet i samme hånd, hvilket fremgår af både tekst og nodebillede. Dateringen placerer stykket i Emmas ungdom inden ægteskabet med J.P.E. Hartmann og viser en tidlig interesse for komposition af dansestykker samt, i form af det andet manuskript med samme signatur og datering, romancen.

Endelig findes en blækrenskrift i Emmas egen hånd til et udateret klaverstykke uden titel, men med "No. 1" skrevet i blæk ud for første nodesystem. Hendes håndskrift og notationspraksis fremgår af en række skitser blandt hendes manuskripter og kendes blandt andet på hendes nøgler, som adskiller sig væsentligt fra både hendes mands og Ernst Weis', samt på det faktum, at prikkerne i f-nøglen ofte er sat forkert (omkring den tredje i stedet for den fjerde nodelinje). I de to klaverstykker, som er helt eller delvist noteret af Emma selv, er det i øvrigt påfaldende, at der ikke forekommer dynamik og artikulation. Især i det sidste stykke i faksimilesamlingen er det nærliggende at forestille sig, at Emma havde tiltænkt en senere tilføjelse af artikulation i form af eksempelvis konsekvent staccato i venstre hånd, eftersom stykket fremstår ukomplet, og lignende venstrehåndspassager i samlingens andre stykker typisk spilles staccato.

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9 Jf. Niels Krabbe (red.), J.P.E. Hartmann, *Udvalgte værker*, bd. III/2, *Klaverværker*, København 2012, nr. 30. J.P.E. Hartmann var desuden medlem af bestyrelsen i Studentersangforeningen.

## INTRODUCTION

### Emma Hartmann (née Zinn)

Emma Sophie Amalie Zinn (1807–51), daughter of the merchant Johan Frederik Zinn, grew up in a cultivated and wealthy environment in the Zinn family's merchant house in Kvæsthusgade, Copenhagen. The house was known as a gathering place for businessmen and members of the cultural elite from far and near, and among the guests of the house were the composers C.E.F. Weyse and Friedrich Kuhlau, who contributed to the musical atmosphere in the home. Growing up, Emma also received musical education from the German music teacher Friedrich Götze, and from the Danish composer and singing teacher A.P. Berggreen.<sup>1</sup> In 1829, Emma married the composer J.P.E. Hartmann, and their life together was marked by frequent childbirths which had a strong impact on Emma's health; during their marriage she gave birth to ten children, and the last birth of a stillborn daughter became the cause of Emma's early death in 1851.

Emma had made attempts in composing since her childhood, but the chaotic circumstances after her marriage in 1829, combined with her poor ability to write down her musical ideas, made the process of composing difficult. In the 1840s, she composed a few dances for piano and during the last couple of years before her death she composed and published a number of romances under the pseudonym Frederik H. Palmer,<sup>2</sup> in close cooperation with a friend of the house, Ernst Weis. The disclosure of the pseudonym happened in connection with Wilhelm Hansen's complete edition of her romances in 1882 and affected her legacy as a female composer, which was further highlighted when some of her romances were reprinted in connection with 'The Women's Exhibition' in 1895. However, at this point, her compositions must have appeared somewhat old-fashioned since they emerged from the bourgeois music culture and romance tradition of the first half of the nineteenth century.<sup>3</sup>

### Sources

Emma Hartmann primarily composed within two genres: songs with piano accompaniment and short piano pieces. The printed source material includes 22 romances and songs distributed in five collections which came out during the years 1848–53, and a collection of dances for piano published by her youngest son, Frederik Hartmann (colloquially 'Frits'), as a private facsimile print in 1907 – the centenary of her birth. Besides these printed editions, a huge collection of manuscripts are preserved in Hartmann's Collection at The Royal Library and among Ernst Weis's papers at The Museum of Music History, Copenhagen. These manuscripts are both sketches and fair copies written partly in Emma's hand, and partly in foreign hand (usually Ernst Weis or her husband).<sup>4</sup>

### Emma Hartmann's Piano Music

Emma Hartmann's most prolific period as a composer covered the years 1848–50, when she became passionately engaged with composing romances, and had a number of collections with songs and romances published. The piano music stems from an earlier period and includes primarily the above-mentioned dances from 1907. The dances are mentioned in a correspondence between Emma and her husband from autumn 1844, in which she writes that she has just finished a dance 'useful for the children's tableaux'; and that a guest of the house, Ms Boisen 'made me play some of my dances, and appeared to be amused, since she had not heard them before'.<sup>5</sup> The letters thus leave the impression that the dances were not composed with publication in mind, but as entertainment at home for the benefit of the children and guests of the house. Emma's sensitivity concerning her activity as a composer is also evident from the correspondence, as she describes how she a few nights earlier let 'the mood I was in at the moment, come out in notes at the piano'<sup>6</sup> and intended to let the young composer, Niels Ravnkilde, make a fair copy of it, but then changed her mind,

since I have a suspicion that something is wrong at the beginning, and I would not like to be told by the modest good-natured [lille skikkelige] Ravnkilde, since I would like him to keep a good impression of me, also when it comes to my unfortunately too rarely cultivated talent for music.<sup>7</sup>

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1 There is no evidence that Emma received music education from Berggreen, but it is clear that they had been acquainted in her youth, and it is likely that they knew each other because of his employment as a music teacher during this period. Berggreen's composition, *Quindens Priis*, of 1826 was originally dedicated to Emma, and in a letter to J.P.E. Hartmann, he mentions two enclosed compositional studies made by Emma in her youth, which he found among some old documents; cf. Inger Sørensen, *J.P.E. Hartmann og hans kreds. En komponistfamilies breve 1780-1900*, vols. 1–3, Copenhagen 1999, No. 762 (below *Letters*). See also Lisbeth Ahlgreen Jensen, *Emma Hartmann: kvinde og komponist i den borgerlige musikkultur*, MA-thesis (musicology), University of Copenhagen, Copenhagen 1988, pp. 84–85.

2 Frederik Palmer is the name of a fictive character in the novel *Extremterne* of 1836, which was written by the Danish female novelist, Thomasine Gyllem-bourg, but was published anonymously. The 'H' in the pseudonym is not from the novel and most likely stands for 'Hartmann'.

3 Lisbeth Ahlgreen Jensen, 'Emma Hartmann, 1807-56', ed. Elisabeth Saugmann, *Musikkens Førstedamer*, Copenhagen 1992, pp. 201–202.

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4 This outline of sources stems from Jensen, *Emma Hartmann: kvinde og komponist*, pp. 156–160.

5 *Letters*, Nos. 206 and 204.

6 *Letters*, No. 205.

7 *Letters*, No. 206.

The dances comprise three genres: tarantella, gallopade, and Viennese waltz.<sup>8</sup> Some of them are dated and these are primarily from, or from around, 1840; No. 9 is dated '1840'; Nos. 6 and 8 are extant as manuscripts which are both dated '1840'; and Nos. 2 and 7 were printed in a collection for The Students' Society in February 1841 (see *Description of Sources*). The last, unfinished piece in the collection of dances is dated '19<sup>de</sup> October 1847', and the correspondence mentioned earlier refers to a dance finished in 1844. A number of factors suggest that her husband was involved in the composition of the dances; both the facsimile edition and the two extant manuscripts are most likely in J.P.E. Hartmann's hand, which is clear when comparing them to his other fair copies from this period. The mentioned letters also indicate mutual understanding concerning her compositions, which also makes sense considering the fact that two of her pieces were published in a collection for The Students' Society next to a piece by J.P.E. Hartmann.<sup>9</sup>

Besides the collection of dances, a fair copy of a piano piece is extant, which is titled *No. 1 Vals* and dated 'Emma Z. 1825' in the upper right hand corner – a signature which is obviously written by Emma herself, and can also be seen in a manuscript of a romance from her collection. Aside from the signatures, these manuscripts are notated in foreign hand, and by comparing them

with a manuscript from July 1825 by A.P. Berggreen, it is clear that all three manuscripts are in the same hand, which appear from both the text and the music notation. The dating places the piece in Emma's youth before her marriage to J.P.E. Hartmann, and indicates an early interest in composing dances and also, with the other manuscript with a similar signature and dating in mind, the romance.

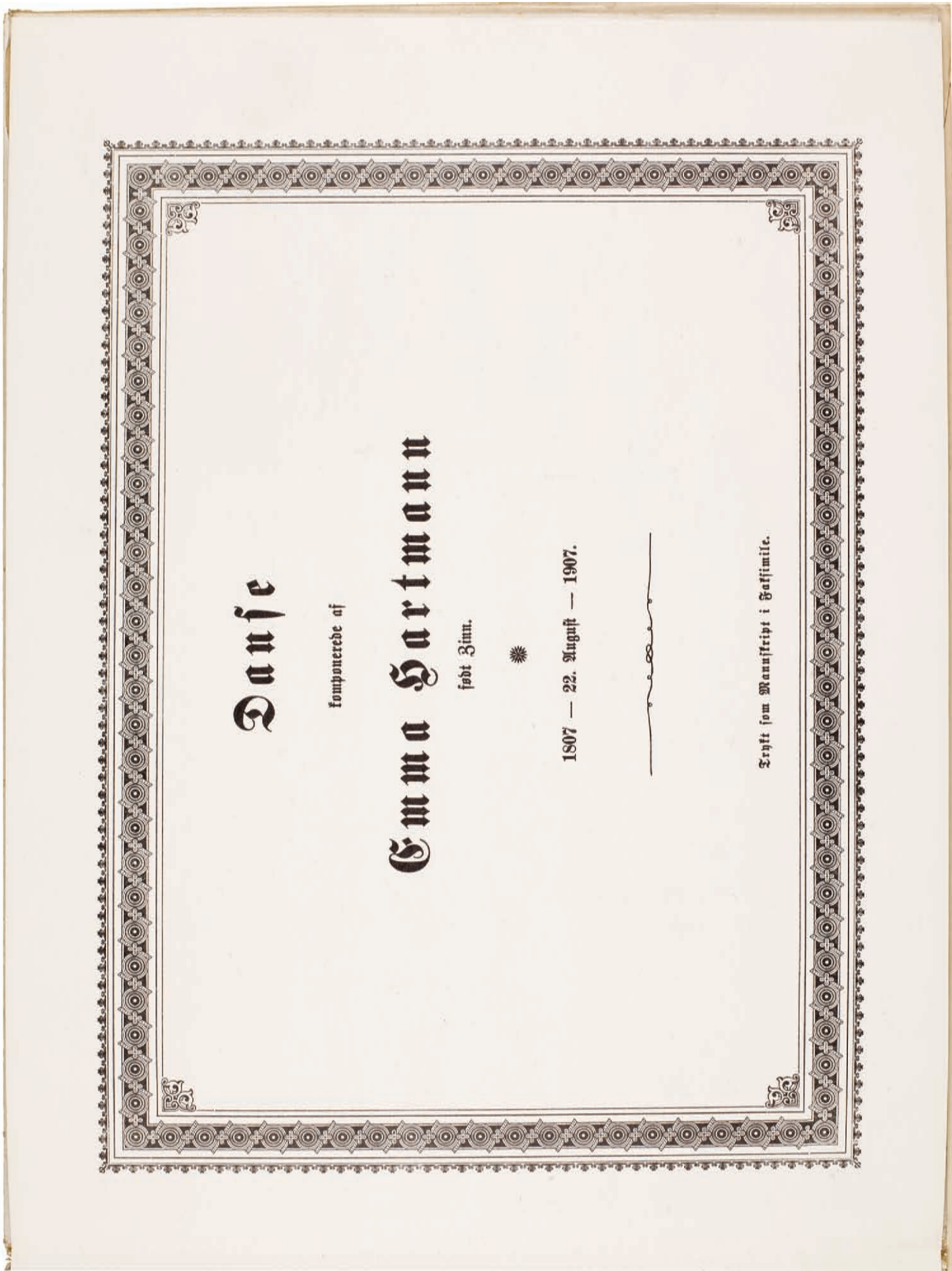
Finally, an ink fair copy in Emma's hand of a piano piece exists; it is undated and untitled, but 'No. 1' has been added in ink before the first music staff. Her writing style regarding both text and notation is visible from several pieces among her manuscripts, and can, among other things, be recognized from her clefs, which are very different from both her husband's and Ernst Weis's, and also from the fact that the dots in the bass clef are often placed wrongly (on the third rather than the fourth line of the staff). It is striking that the two piano pieces, fully or partly written by Emma, do not contain any dynamics or articulation. Especially when it comes to the final piece in the facsimile edition, it is tempting to imagine that Emma had intended a later addition of articulation, in the form of consistently staccato in the left hand, since the piece appears incomplete; similar left hand passages in the collection's other pieces are typically played staccato.

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8 Emma consistently uses the genres spelled 'Tarantella', 'Gallopade', and 'Weiner-Vals' in the facsimile edition.

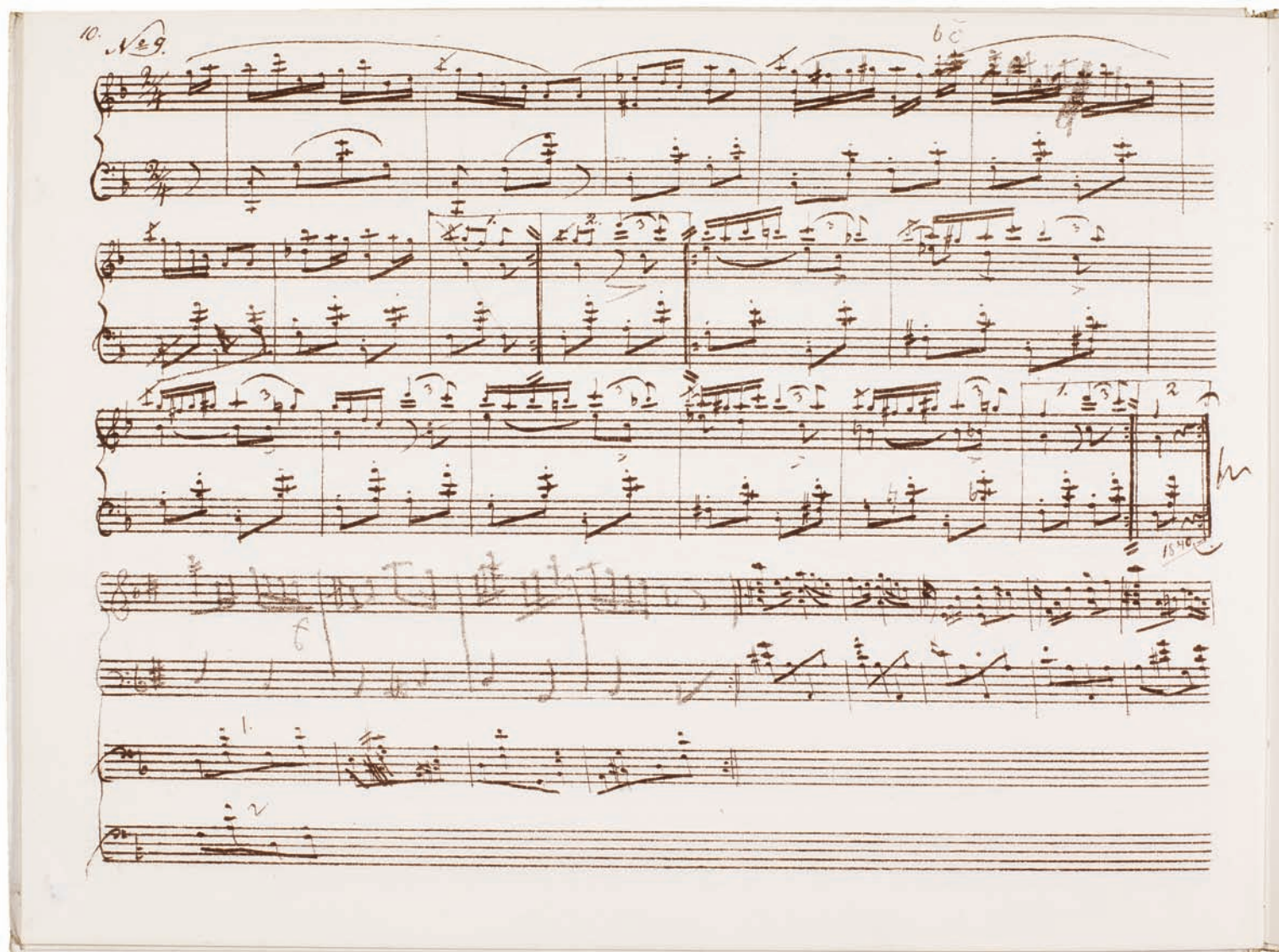
9 Cf. Niels Krabbe (ed.), J.P.E. Hartmann, *Selected Works*, vol. III/2, *Piano Works*, Copenhagen 2012, No. 30. J.P.E. Hartmann was, moreover, in the committee of The Students' Choir Society.





**Faks. 1.** Titelblad til facsimilehæftet med Emma Hartmanns danse for klaver, som blev trykt privat af hendes søn, Frederik (Frits) Hartmann, i 1907 i hundredåret for hendes fødsel.

**Facs. 1.** Title page of the facsimile edition containing Emma Hartmann's dances for piano; it was printed privately by her son, Frederik (Frits) Hartmann, in 1907, marking the centenary of her birth.



**Faks. 2.** Side 10 i faksimilehæftet, nr.11 (nummereret “No. 9” i hæftet) og første side af et unummereret stykke uden titel (*Appendix* i nærværende udgave), som optræder sidst i hæftet og er slutdateret “19<sup>de</sup> October 1847”.

De første fire takter af det sidste stykke er skrevet med blyant af Emma selv med en generalbas i venstre hånd. Hendes nøgler er særligt karakteristiske – især den forkerte placering af prikkerne i f-nøglen omkring den tredje nodelinje i stedet for den fjerde, som også er at finde andre steder i hendes kladder og renskrifter. Resten af satsen er skrevet med blæk, sandsynligvis af J.P.E. Hartmann, med en tilføjet baslinje til de første fire takter, og en ekstra tilføjet baslinje til den første takt. Om den anden tilføjede baslinje i t.1 er lavet som en rettelser til den første eller er påbegyndelsen til en alternativ baslinje til gentagelsen (hvilket nummereringen af de tilføjede baslinjer kunne indikere), er ikke muligt at afgøre.

**Facs. 2.** Page 10 of the facsimile edition, No. 11 (numbered ‘No. 9’ in the collection) and the first page of an unnumbered piece without title (*Appendix* in the present edition), which occurs at the end of the collection and is end-dated ‘19<sup>de</sup> October 1847’.

The first four bars of the last piece are written in pencil by Emma with a figured bass in the left hand. Her clefs are especially characteristic – in particular the wrong position of the dots of the bass clef on the third line rather than the fourth, which may also be seen in other sketches and fair copies in her hand. The rest of the movement is written in ink, probably by J.P.E. Hartmann, with an additional version of the bass line (bb. 1–4), and a second additional bass line to the first bar. Whether the second additional bass line was meant as a correction to the first or it is the beginning of an alternative bass line for the repetition (as the numbering of the added bass lines could indicate), is not possible to determine.



Faks. 3. Nr.1, Vals, manuskript (transskription), DK-Kk, Hartmanns Samling. Suppl. II 1934-35. 129. Manuskriptet er dateret "Emma Z. 1825" og stammer således fra Emmas ungdom inden ægteskabet med J.P.E. Hartmann.

Facs. 3. No. 1, Vals, manuscript (transcript), DK-Kk, Hartmanns Samling. Suppl. II 1934-35. 129. The manuscript is dated 'Emma Z. 1825' and thus stems from Emma's youth before her marriage to J.P.E. Hartmann.



Faks. 4. Til min Thea, manuskript af A.P. Berggreen, MA ms 2363. mu 6904.1504. Manuskriptet er dateret "26<sup>de</sup> Juli 1825."

Facs. 4. Til min Thea, manuscript by A.P. Berggreen, MA ms 2363. mu 6904.1504. The manuscript is dated '26<sup>de</sup> Juli 1825.'

Bortset fra signaturen i højre hjørne er det tydeligt, at Emmas manuskript fra 1825 (Faks. 3) er skrevet i fremmed hånd, hvilket gælder en betydelig del af hendes manuskripter, som i mange tilfælde er skrevet af hendes mand eller husvennen Ernst Weis. Dette manuskript stammer fra Emmas ungdom, og en sammenligning med A.P. Berggreens manuskript fra samme år (Faks. 4), viser tydeligt, at de to manuskripter er skrevet i samme hånd, hvilket er i overensstemmelse med det faktum, at de to var bekendte i denne periode, og at han sandsynligvis har været Emmas musiklærer (se note 1 i indledningen).

Apart from the signature in the upper right hand corner, it is clear that Emma's manuscript from 1825 (Facs. 3) is written in foreign hand as are a considerable part of her manuscripts which in many cases are written by her husband or the friend of the family, Ernst Weis. The manuscript stems from Emma's youth, and a comparison with A.P. Berggreen's manuscript from the same year (Facs. 4) clearly shows that her manuscript is in the same hand agreeing with the fact that the two knew each other during this period; Berggreen was most likely Emma's music teacher (see the introduction, n. 1).



[No. 1]

VALS

8

[No. 2]

Musical score for No. 2, measures 1-13. The score is in 2/4 time and consists of two systems of piano accompaniment. The first system contains measures 1-4. The second system contains measures 5-8, with measure 5 marked with a '5' and measure 8 marked with an '8'. The third system contains measures 9-13, with measure 13 marked with a '13'. The score includes first and second endings for measures 10-11 and 12-13. The key signature is one flat (B-flat).

TARANTELLA [No. 3]

Musical score for Tarantella No. 3, measures 1-6. The score is in 6/8 time and consists of two systems of piano accompaniment. The first system contains measures 1-5. The second system contains measures 6-6, with measure 6 marked with a '6'. The key signature is one flat (B-flat).

12

Musical notation for measures 12-17. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and a fermata. The bass staff contains a harmonic accompaniment with chords and moving lines.

18

Musical notation for measures 18-22. The system consists of a treble clef staff and a bass clef staff. The treble staff continues the melodic line with eighth notes and slurs. The bass staff provides harmonic support with chords and eighth notes.

23

Musical notation for measures 23-28. The system consists of a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes and a fermata. The bass staff has a rhythmic accompaniment with chords and eighth notes.

29

Musical notation for measures 29-34. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with eighth notes and a flat accidental. The bass staff continues the harmonic accompaniment with chords and eighth notes.

35

Musical notation for measures 35-39. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth notes and a sharp accidental. The bass staff provides harmonic accompaniment with chords and eighth notes.

40

Musical notation for measures 40-45. The system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with eighth notes and slurs. The bass staff continues the harmonic accompaniment with chords and eighth notes.

46

Musical notation for measures 46-51. The system consists of a treble clef staff and a bass clef staff. The treble staff features a melodic line with eighth notes, slurs, and a fermata. The bass staff provides harmonic accompaniment with chords and eighth notes.

WIENER-VALS [No. 4]

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The piece is divided into several systems of staves, each with a measure number at the beginning. The first system (measures 1-5) starts with a mezzo-forte (*mf*) dynamic. The second system (measures 6-10) includes a forte (*f*) dynamic. The third system (measures 11-16) features a decrescendo (*dim.*). The fourth system (measures 17-21) contains a first ending marked with a repeat sign and a double bar line, followed by a second ending marked with a repeat sign and a double bar line. Dynamics include *f*, *mf*, and *f* again. The fifth system (measures 22-24) begins with a first ending marked with a repeat sign and a double bar line, followed by a second ending marked with a repeat sign and a double bar line. Dynamics include *ff* and *cresc.*. The sixth system (measures 25-29) starts with a piano (*p*) dynamic. The seventh system (measures 30-35) includes a *cresc.* dynamic. The eighth system (measures 36-40) features a forte (*f*) dynamic and concludes with a first ending marked with a repeat sign and a double bar line, followed by a second ending marked with a repeat sign and a double bar line. The piece ends with the instruction *D.C. al Fine*.

*D.C. al Fine*



WIENER-VALS

[No. 5]

Musical score for 'Wiener-Vals' [No. 5]. The score is written for piano in 3/4 time, with a key signature of one sharp (F#). The piece consists of 48 measures, divided into two systems of 24 measures each. The first system includes measures 1-6, 7-13, and a first ending (1.) leading to a second ending (2.) at measure 14. The second system includes measures 17-22, 23-28, 29-34, 35-41, and 42-48. The score features a variety of musical notations, including eighth and sixteenth notes, chords, and dynamic markings such as *p dolce*. The piece concludes with the instruction *D.C. al Fine*.

GALLOPADE

[No. 6]

Musical score for GALLOPADE [No. 6]. The piece is in 2/4 time and B-flat major. It consists of 17 measures. The notation includes treble and bass staves with various musical symbols such as slurs, accents, and dynamic markings.

TARANTELLA

[No. 7]

Musical score for TARANTELLA [No. 7]. The piece is in 6/8 time and B-flat major. It consists of 6 measures. The notation includes treble and bass staves with various musical symbols such as slurs, accents, and dynamic markings. The word "Fine" is written at the end of the piece.

12

Musical notation for measures 12-17. Treble clef has a melodic line with eighth notes and slurs. Bass clef has a harmonic accompaniment with chords and eighth notes.

18

Musical notation for measures 18-23. Treble clef continues the melodic line. Bass clef accompaniment features some rests and chords.

24

Musical notation for measures 24-29. Treble clef has a more active melodic line. Bass clef accompaniment is consistent.

30

Musical notation for measures 30-35. Treble clef features a melodic line with slurs and ties. Bass clef accompaniment continues.

36

Musical notation for measures 36-40. Treble clef has a melodic line with first and second endings. Bass clef accompaniment continues.

41

Musical notation for measures 41-46. Treble clef has a melodic line with slurs. Bass clef accompaniment continues.

47

Musical notation for measures 47-52. Treble clef has a melodic line with slurs. Bass clef accompaniment continues.

*D.C. al Fine*

GALLOPADE

[No. 8]

Musical score for GALLOPADE [No. 8], 2/4 time signature. The score is written for piano and consists of five systems of two staves each. The first system starts at measure 1. The second system starts at measure 6 and includes a repeat sign at measure 9. The third system starts at measure 11. The fourth system starts at measure 17 and includes a repeat sign at measure 18 and a triplet of eighth notes at measure 21. The fifth system starts at measure 22 and includes a repeat sign at measure 23 and a triplet of eighth notes at measure 25. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

GALLOPADE

[No. 9]

Musical score for GALLOPADE [No. 9], 2/4 time signature. The score is written for piano and consists of one system of two staves. The piece begins with a forte (*fz*) dynamic and a first ending bracket over measures 1-4. The dynamic changes to mezzo-forte (*mf*) at measure 5. The piece concludes with a forte (*fz*) dynamic and a first ending bracket over measures 8-11. There are asterisks (\*) under the bass staff at measures 1 and 11, and a circled asterisk (⊛) under the bass staff at measure 11.

6 *mf* 1. 2.

10 *dim.*

15 *f* *dim.*

20 *ff*

25 *p dolce*

29 *cresc.* 8 1. 2.

GALLOPADE

[No. 10]

Musical score for 'Gallopade' [No. 10], consisting of six systems of piano music. The score is written in 2/4 time with a key signature of one sharp (F#). The first system (measures 1-4) begins with a forte *fz* dynamic, followed by a piano *p* section, and ends with *fz*. The second system (measures 5-8) starts with *p* and ends with *fz*. The third system (measures 9-12) starts with *p* and ends with *fz*. The fourth system (measures 13-16) starts with *p*, includes a *cresc.* (crescendo) marking, and ends with *fz*. The fifth system (measures 17-20) features a first ending with *ff* and a second ending with *p*. The sixth system (measures 21-24) includes a triplet in measure 22 and first/second endings in measures 23-24.

[No. 11]

Musical score for No. 11, measures 1-13. The score is in 2/4 time and features a treble and bass clef. The melody in the treble clef includes slurs, accents, and triplet markings. The bass clef provides harmonic support with chords and single notes. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems. First and second endings are marked at the end of the piece.

APPENDIX

Musical score for Appendix, measures 1-9. The score is in 2/4 time and features a treble and bass clef. The melody in the treble clef includes slurs and accents. The bass clef provides harmonic support with chords and single notes. Measure numbers 5 and 9 are indicated at the start of their respective systems.

## ABBREVIATIONS

<i>DK-Kk</i>	Det Kongelige Bibliotek, København The Royal Library, Copenhagen
marc.	marcato
pf.1	upper staff
pf.2	lower staff
Pl. No.	plate number
stacc.	staccato



## CRITICAL COMMENTARY

### DESCRIPTION OF SOURCES

The major part of Emma Hartmann's piano music was printed privately in facsimile by her youngest son, Frederik (Frits) Hartmann, in 1907:

Title page: 'Danse / komponerede af / Emma Hartmann / født Zinn. / 1807 – 22. August – 1907./ Trykt som Manuskript i Facsimile.'

On the second blank page after the music in ink: 'DET HOFFENBERGSKE ETABL. KBHVN'

Title page and 12 numbered pages.

Without Pl. No.

Dating (title page): 1907

Nine numbered dances for piano, all titled according to genre: *Tarantella*, *Wiener-Vals*, or *Gallopade* – the only exception being No. 11 (No. 9 in the collection) which has no title; one unnumbered, unfinished piece, with no title.

Special copy in private ownership:

Binding in white with golden frame and lettering in gold: '1807 · 22 august · 1907'.

Dedication on the first blank page in ink: 'Til Clara fra Frits' (For Clara from Frits).<sup>1</sup>

The pieces in the facsimile edition are mostly transcripts written in ink (J.P.E. Hartmann), with the exception of the beginning of the last, unfinished piece (see appendix), which is written in pencil in Emma's hand, and a few corrections and additions in pencil in foreign hand (Emma?).

#### [No. 1] Vals

**A** Manuscript, transcript.

Title: 'No. 1 Vals'.

32x15.6 cm.

Three staves written in ink (A.P. Berggreen).

Dating: 'Emma Z. 1825' in Emma's hand.

#### [No. 2]

**A** Autograph, fair copy.

Without title.

27.9x22 cm.

Four staves written in ink.

In ink before the first music staff: 'No. 1'.

#### [No. 3] Tarantella

**A** Transcript in facsimile print (see above).

Title: 'No. 1 Tarantella'.

Nine staves written in ink.

pp. 1–2.

#### [No. 4] Wiener-Vals

**A** Print.

Title page: 'Dandse / komponerede / for Ballet i / STUDENTERFORENINGEN / den 5 Februar 1841. / MANN KANN NICHT IMMER FORT STUDIREN / Kjöbenhavn, forlagt af C.C.Lose & Olsen.'

7 pages.

Without Pl. No.

Dating (title page): 1841.

On p. 2: E: H: [=Emma Hartmann], *Wiener-Vals*.

Other works in the collection: E: H.: *Galopade* (see No. 9 below); E. Smidt, *Langsom Vals*; J.P.E. Hartmann, *Hamborger Skotsk*; J.F. Fröhlich, *Galopade*; F.J. Hansen, *Galopade*; H. Callesen, *Vals*.

**B** Transcript in facsimile print (see above).

Title: 'No. 2 Wiener-Vals'.

Five staves written in ink.

p. 3.

#### [No. 5] Wiener-Vals

**A** Transcript in facsimile print (see above).

Title: 'No. 3. Wiener-Vals'.

Five staves written in ink.

p. 4.

#### [No. 6] Wiener-Vals

**A** Transcript in facsimile print (see above).

Title: 'No. 4. Wiener-Vals'.

Three staves written in ink.

p. 5.

#### [No. 7] Tarantella

**A** Transcript in facsimile print (see above).

Title: 'No. 5. Tarantella'.

Seven staves written in ink.

pp. 5–6.

#### [No. 8] Gallopade

**A** Transcript in facsimile print (see above).

Title: 'No. 6. Gallopade'.

Six staves written in ink.

Unidentified sketches at the bottom of page.

p. 7.

**B** Manuscript, transcript.

Title: 'Gallopade'.

29.7x12.4 cm.

Two and a half staves written in ink (J.P.E. Hartmann?).

Dating: 'EH. 1840'.

#### [No. 9] Gallopade

**A** Print.

Title page: 'Dandse / komponerede / for Ballet i / STUDEN-

<sup>1</sup> Clara Hartmann (1839–1925) and Frederik (Frits) August Hartmann (1843–1908); both children of Emma and J.P.E. Hartmann.

TERFORENINGEN / den 5 Februar 1841. / MANN KANN  
NICHT IMMER FORT STUDIREN / Kjöbenhavn, forlagt af  
C.C.Lose & Olsen.'

7 pages.

Without Pl. No. (1841).

On pp. 2–3: E: H: [=Emma Hartmann], *Galopade*.

Other works in the collection: E: H:, *Wiener-Vals* (see No. 4  
above); E. Smidt, *Langsom Vals*; J.P.E. Hartmann, *Hamborger-  
Skotsk*; J.F. Fröhlich, *Galopade*; F.J. Hansen, *Galopade*; H. Cal-  
lisen, *Vals*.

**B** Transcript in facsimile print (see above).

Title: 'No. 7. Gallopade'.

Six staves written in ink.

pp. 8–9.

[No. 10] Gallopade

**A** Transcript in facsimile print (see above).

Title: 'No. 8. Gallopade'.

Three staves written in ink.

p. 9.

**B** Manuscript, transcript.

Title: 'Gallopade.'

34.1x12.3 cm.

Two and a half staves written in ink (J.P.E. Hartmann?).

Dating: 'E:H: 1840.'

[No. 11]

**A** Transcript in facsimile print (see above).

Without title.

In ink above the music staves: 'No. 9.'

Three staves written in ink.

Corrections and additions in pencil in foreign hand (Emma?).

p. 10.

Dating: '1840' (in pencil at the end of the piece).

## EVALUATION OF SOURCES

Only four of Emma Hartmann's extant piano pieces exist in more than one source: two pieces, Nos. 4 and 9, appear in a printed collection (1841) for the Students' Society, and two other pieces, Nos. 8 and 10, exist in manuscript among her papers in The Royal Library.

In the case of Nos. 4 and 9, the printed editions have been chosen as main sources for the present edition. It is very likely that the transcripts from the facsimile print were used as printing manuscripts, since the two are very similar, though the printed versions are more consistent when it comes to slurring and articulation.

As for the pieces from the facsimile edition, which are also extant as manuscripts, the facsimile edition has been chosen as the main source, since the manuscripts are most likely earlier versions and appear less complete than the facsimile edition. An exception to this occurs in No. 10, in which the manuscript contains a start repeat sign between bb. 16 and 17, and a repeat sign and *seconda volta* after b. 24, which have been included in the present edition. Important variants can be found in the list of emendations.

As mentioned earlier, a few corrections and additions have been made in pencil in the facsimile edition. Following No. 8, sketches are notated on the available staves, and in No. 11 corrections have been made, which are included as part of the main source in the present edition (see Facs. 2).

## APPENDIX

Following the nine numbered dances in the facsimile edition, is a final piece which, in many ways, stands out from the rest of the collection: it is unnumbered and untitled; it is written partly in pencil by Emma and partly in ink, probably by her husband; it contains alternative bass lines; and it is dated '19<sup>de</sup> October 1847', which places it several years after the other pieces of the collection. In the present edition, the additional bass line has been used (with the second additional version in b. 1), since the original bass line in pencil is only a figured bass.

[No title]

**A** Partly autograph in facsimile print (see above).

Four bars (bb. 1–4) written in pencil in Emma's hand.

Eight bars (bb. 5–12) written in ink (transcript).

An additional version of the bass line (bb. 1–4) written in ink (transcript), with cancellations in ink in b. 2.

A second additional version of the bass line of b. 1 written in ink (transcript).

pp. 10–11.

Dating: '19<sup>de</sup> October 1847' in ink.

See Facs. 2 of the present edition.

**EDITORIAL EMENDATIONS AND ALTERNATIVE READINGS**

[No. 1] Vals

[No. 2]

8<sup>ii</sup>-9 barline between bb. 8<sup>ii</sup> and 9 emended to repeat sign because of repeat sign in b. 16<sup>i</sup>

[No. 3] Tarantella

49 pf.1 end of tie added

[No. 4] Wiener-Vals

21 pf.2 first crotchet: *C* emended to *C*, *e*<sup>b</sup> by analogy with b. 17 and as in **B**

22<sup>ii</sup> pf.1 chord 2: marc. added by analogy with b. 22<sup>i</sup>

23<sup>i</sup> pf.2 **B**: first crotchet: *E*<sup>b</sup>, *c*

25 pf.1 note 2: *g*<sup>b</sup> emended to *g*<sup>h</sup> as in **A**

33 pf.1 note 2: *g*<sup>b</sup> emended to *g*<sup>h</sup> as in **A**

[No. 5] Wiener-Vals

19, 25,

27 pf.1 slur added by analogy with b. 17

25 pf.1 note 2: *e* emended to *e*<sup>h</sup> by analogy with b. 17 (incomplete bar)

26, 28 pf.1 slur added by analogy with bb. 18, 20

34, 42 pf.1 slur added by analogy with bb. 36, 44

[No. 6] Gallopade

12 pf.2 chord 1: marc. added by analogy with b. 10

[No. 7] Tarantella

16 pf.2 chord 2: marc. added by analogy with pf.1

18, 19 pf.2 chord 2: marc. added by analogy with pf.1 and bb. 10, 11

20 pf.1,2 fourth quaver: marc. added by analogy with b. 12

[No. 8] Gallopade

6 pf.1 **B**: notes 5-8: slur

8 pf.2 second quaver emended from *a*, *c*<sup>h</sup>, *f*<sup>h</sup> to *a*, *c*<sup>h</sup> by analogy with b. 24

9, 13 pf.2 **B**: second quaver: *c*<sup>#</sup>, *e*<sup>h</sup>, *g*<sup>h</sup>

12 pf.2 fourth quaver: stacc. added by analogy with first to third quaver and b. 11

16-+17 pf.1,2 **B**:



17 pf.1 **B**: third semiquaver: *g*<sup>h</sup>

17 pf.1 **B**: seventh semiquaver: *a*<sup>h</sup>

18 pf.1 **B**: seventh semiquaver: *b*<sup>h</sup>

20 pf.1 **B**: no acciaccatura before *f*<sup>h</sup>

21, 22 **B**: missing

23, 24 pf.2 **B**: blank

23 pf.1 notes 10-12: triplet number added by analogy with notes 1-9

24 pf.2 second and third quaver: stacc. added by analogy with b. 8

[No. 9] Gallopade

23, 25-28,

30-32<sup>i</sup> pf.2 **B**: stacc.<sup>i</sup>


27 pf.1 **B**: slur from first grace note to note 1 and from second grace note to note 5

29 pf.1 **B**: slur from grace note to note 4

[No. 10] Gallopade


+1 pf.1,2 marc. added by analogy with b. 8 (fourth quaver)

1 pf.1,2 chord 1: marc. added by analogy with b. 9

1, 9 **p** added because of  and as in **B**

4 pf.1 chord 3: marc. added by analogy with b. 12

5 pf.1 chord 1: marc. added by analogy with b. 13


5, 13 **p** added because of  and by analogy with bb. 1, 9

6 pf.2 third and fourth quaver: stacc. added by analogy with first and second quaver and b. 14

7 pf.1 slurs added from notes 1-3 and 4-6 by analogy with b. 15

8 pf.1 fourth quaver: *g*<sup>h</sup>, *g*<sup>h</sup> emended to *g*<sup>h</sup>, *e*<sup>h</sup> by analogy with b. +1 and as in **B**

8 pf.2 fourth quaver: *b*, *d*<sup>h</sup>, *g*<sup>h</sup> to *C*, *c* by analogy with b. +1 and as in **B**

8-9 **fz**  added by analogy with bb. +1-1

12-13 **fz**  added by analogy with bb. 4-5

13 pf.1 chord 1: marc. added by analogy with b.12 (chord 3)

14 pf.1 stacc. added by analogy with b. 6

15 pf.1 slur from grace note to note 1 added by analogy with b. 7

16-17 double bar-line between bb. 16 and 17 emended to repeat sign because of repeat sign in b. 24<sup>i</sup> and as in **B**

17 pf.1 **B**: slur from grace note to first quaver

23 pf.1 redundant slur between the two chords omitted

24<sup>i</sup> '1. [volta]' added because of repeat sign in b. 24<sup>i</sup>, and because of addition of 2. volta

24<sup>ii</sup> bar added (second volta) because of repeat sign in bb. 17, 24 and as in **B**

24<sup>ii</sup> pf.1 slur and marc. added by analogy with b. 24<sup>i</sup>

24<sup>ii</sup> pf.2 stacc. added by analogy with b. 24<sup>i</sup>

[No. 11]

4-6 pf.1 end of slur emended from b. 5 (last note) to b. 6 (third quaver) by analogy with bb. +1-3

6-7 pf.1 slur added by analogy with bb. 3-4

11, 15 pf.1 slur from grace note to first semiquaver added by analogy with bb. 10, 14

APPENDIX

2 pf.1 note 3: *e* emended to *e*<sup>h</sup>. (incomplete bar)

5 repeat sign added because of repeat sign in b. 12

See Facs. 2 of the present edition.

